

HARPER'S BAZAR.

Repository of Fashion, Pleasure, and Instruction.

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Ladies' and Children's Toilettes.

Fig. 1.—**SKIRT FOR GIRL FROM 4 TO 6 YEARS OLD.** Dress with double skirt and square-necked collar of pink alpaca, trimmed with flowers of the same material. Chemise of tacked Swiss muslin. Pink ribbon sash and hair ribbon.

Fig. 2.—**DRESS OF LILAC POUCE DE SOIE.** Trimmed with a wide flounce and pointed stripe of the same material. Tunic slit at the sides and bouffant behind. The waist is cut square in front and edged with Valenciennes; and the sleeves are slashed and finished with tulle and here under-sleeves.

Fig. 3.—**DRESS OF BLACK GROSSETOILE.** Muslin of black velvet, trimmed with wide Chemise lace and gros grain piping. Black velvet hat trimmed with pink roses and tulle scarf.

Fig. 4.—**DRESS WITH TUNIC OF GREEN SATIN-CRASH PAROLE.** The under-skirt is trimmed with a wide plumed flounce of the

same material, and dark green velvet ribbon. The tunic is edged with fringe and velvet ribbon. Dark green velvet belt and bow.

Fig. 5.—**SKIRT FOR GIRL FROM 6 TO 8 YEARS OLD.** Dress of blue poplin, trimmed with three flounces. Black velvet neck trimmed with blue silk braid. Black velvet hat with blue feathers.



trailing spray of crimson velvet flowers, with leaves falling on the veil, complete the trimming.

Fig. 2.—BONNET OF ROSETTES OF PLATED VELVET VELVET AND SPRAITS OF FLOWERS. The collar is of a strip of violet gauze wound with velvet. On the right side of the hat a gauze scarf is fastened by means of a pearl buckle.

Fig. 3.—BONNET OF DARK GREEN VELVET, bon-pleated in front, and trimmed with black lace and black feathers and a pink rose. On the back of the hat is arranged a veil of black silk, edge edged with lace. Collar of velvet and lace.

Coiffure for Young Married Lady.

This coiffure is made of black lace in a butterfly design, with a diadem and trailing spray of reddish-brown leaves.

Netted Ball Bag.

This bag is used to hold balls of yarn or wound while working. It is netted with red twisted wool. Make a foundation of 25 stitches over a netting mesh an inch in circumference, join this in the round, and work seven rounds over a mesh two-fifths of an inch in circumference. Work a round over the wide mesh, two loops in each stitch; work again seven rounds over the first mesh, one loop in each stitch; then a round over the wide mesh, and, lastly, twelve rounds over the narrow mesh. Draw the foundation stitches close together over a strong thread of silk, and sew in a little tassel of red wool. Through the loop made with the wide mesh run two steel wires, each of which is ten inches long and wound closely with red wool. In the fourth round from the upper edge run cross-wise two cords crocheted in chain stitch with red wool, as shown by the illustration.

Fig. 2.—VIOLET VELVET BONNET.

Feather Fan, Figs. 1 and 2.

For making this fan take eighteen goose feathers (nine of these must be taken out of the right and nine out of the left wing). On two of these feathers

use from the right and one from the left wing) cut the narrow side of the down away close to the rib, and then sew them together from the under side, passing through the ribs from both sides, so as to form a wide feather, which serves for the middle feather of the fan. On each side of the quill of all the feathers make a slit two-fifths of an inch long and an inch and a quarter from the under part of the feathered part, and then split the quills cross-wise on the under edge. Run a thin rod five inches long through the slit of the quills, so

that the feathers shall be turned in opposite directions from the middle each side, and that they shall lie over each other or far as the ribs. Then sew the feathers together on the under side. Wind the back part of the thread with blue silk ribbons (see Fig. 1). Push the quills on the rod close together, and then run through the two middle feathers and a feather at each side a rod six inches long, wind the under ends of the quills closely and firmly with grey twine, and, in order to hold them firmer, sew cross-wise a fat rod an inch and a half long and half an inch wide. Then cover the stem handle with white muslin, and this with white and black round in imitation of mosaic, in correspondence to the side of the handle. When the mosaic is finished, ornament the upper part of the handle with blue ribbons an inch and a half wide, which is arranged in a bow, and fastened on the back of the fan above the handle by means of white bands.

Fig. 3.—FEATHER FAN.—FEMINE.

heads. These are strung in the round in imitation of mosaic, in correspondence to the side of the handle. When the mosaic is finished, ornament the upper part of the handle with blue ribbons an inch and a half wide, which is arranged in a bow, and fastened on the back of the fan above the handle by means of white bands.

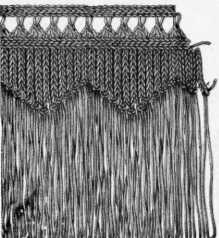


Fig. 1.—CROCHET FRINGE BORDER.



Fig. 1.—GRAY FELT ROUND HAT.



Fig. 2.—GREEN VELVET BONNET.



NETTED BALL BAG.



POWDER BOX.

Crochet Fringe Borders, Figs. 1 and 2.

These fringe borders are crocheted cross-wise with knitting cotton, and serve for trimming bed or cradle covers, curtains, etc. The fringes are worked together with the borders.

The border, Fig. 1, is crocheted entirely in *d*, (dip stitches). Begin with a foundation of 3 *ch*, pass over the first stitch and crochet 1 *st*, as the first round. Then work at the end of this round a fringe strand as follows: Crochet 1 *st*, draw the loop on the needle out as long as the fringe strand is desired, take a loop out of the middle one of the 3 *ch*, (designated by an arrow on Fig. 1), crochet 1 *st*, and draw this out as long as the former loop. Now start the work, and crochet for the second round 3 *st*, the first of these in the first of the 3 *ch* at the end of the first round, by means of which one stitch is added. Continue in this manner. Each point of the border counts eleven

the border counts eleven the or twenty-two rounds. In the second-stitch *st* widen one stitch at the beginning of every second round. In the manner described in the 3d round; in the seventh-stitch *st* the narrow one stitch by leaving the last stitch of the former round unworked at the end of every first round of a rib. On the straight side edge the border with seven rounds as follows: Crochet from left to right three rounds *d*, 4th round, *d* cut of each of the first three stitches of the former round take one loop, and work these off together with one thread, draw the loop on the needle out to a point a seventh of an inch long, and repeat from *v*. 2d round.—In every piece of the former round 1 *st*, after that always 2 *ch*. The 6th and 7th rounds are worked in *d*. Cut out the fringe loops.

Coiffure for Young Married Lady.

The fringe border, Fig. 2, is worked in common Tunisian or 1 *pc*. (pattern row). At the end of this *pc* work a strand of fringe in the same manner as in the former border, and continue in this manner. Each point of the border counts 11 *pc*. In the second-stitch *st* always widen a stitch as the beginning by taking the first loop out of the first of the 3 chain crocheted at the end of the former round. At the end of the seventh-stitch *st* work off the last two loops together, and in the following round take only one loop out of those two. Finish the upper part of the border with two rounds: 1st round.—Work 1 double crochet in each edge stitch, after that always 1 chain, 3d round.—In each chain of the former round 1 single crochet. In each double crochet 1 *st*, out of which a point is formed by drawing the loop a seventh of an inch out on the needle; cut of the *d*, and the stitch in which it was crocheted take a new stitch, and continue in this manner. Cut the loops open. Sew the border on by means of the picots.

Powder Box.

This box, which is used for holding rice powder, is three inches and a half square and of the same height. It is made of pasteboard, covered on the inside with white paper, and on the outside with blue cashmere, on which are sewed long white wires in the manner shown by the illustration. The cover is finished on the outside in the same manner, and on the inside with a looking-glass, and is fastened

Fig. 1.—FEATHER FAN.—OCCIDENTAL.

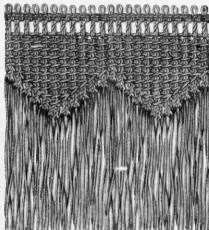


Fig. 2.—CROCHET FRINGE BORDER.



"HE PAINTED DEAD AWAY IN THE MIDDLE OF THE ROOM."

"and Juliet—Juliet has broken her heart. But my eye—my eye is sore—I must not break my eye—my eye is sore—I must not break my eye—"

"And then he went on indelicately rambling about Beauclerc, and Zolouchewsky, and the *Shower Piece*, till he fell asleep again. But Claudia had heard that which startled her into waking wakefulness that ever.

"'What,' she asked herself, 'was Juliet?—this Juliet who had broken her heart?'"

CHAPTER XLVI. NIGH INTO DEATH.

DATA went by—many days—and still De Benham lay in the same state, passing through all the phases of low fever: sometimes huddling, sometimes shivering; sometimes sleeping torpidly for hours together; sometimes high-banded, and wandering back in fancy among all kinds of incongruous scenes and people—some back as far as the days of his early boyhood, when he first began to dream of music; by the sea and under St. Owen. Again, there were intervals when he woke up weak, exhausted, almost speechless, but perfectly conscious of his condition and surroundings. At such times he would strive, in his utter feebleness, to express to Claudia something of gratitude, and even of contentment, apologizing for the trouble and anxiety of which he was the cause, and thanking himself (not without justice) of certain shortcoming in the way of conduct and pain-doing toward her.

"It is a miserable beginning of married life—for you—Claudia," he would fain. "I had no right to lead you—into it. I ought to have told you—the truth. But—I—humbly—I tell it. And besides—I beg—believe—I should get well—abroad."

"As you will—as you surely will, when more you are better, and we can move on again," Claudia would answer.

"Ay—if I ever do move on—again. I sometimes doubt—if I shall."

"Nay, I never doubt it. Monsieur Laportier never doubts it."

"At all events—I wish—I had not—deceived you."

And then he would turn his face away, and sigh, and Claudia would try to divert his attention into other channels. There was one point, however, to which he always went back in these intervals of consciousness—the necessity, namely, of disguising from Lady De Benham the extent and nature of his illness. That she should know he was laid up (nay with a feverish cold), and unable for the present to get beyond Abbeville, was, of course, inevitable; but she must not so account he made unwell. For this, he said, there would be time enough if he became so much worse than that M. Laportier apprehended danger.

Even when he was too ill to speak of other things, he never forgot to speak of this, and to enforce it with such urgency of look and voice as he had strength for.

By this it will be seen that, however De Benham may have been in doubt at first, he soon knew that Claudia was in possession of his secret. And, indeed, he was now so ill that her knowledge of it was more of a relief to him than an annoyance.

In the mean while she waited upon him, and watched him with unceasing solicitude, now and then sharing her vigil with a Sister of Charity sent by M. Laportier; and now then going out for a few minutes to breathe the open air, when he was asleep; but living for the most part in his room, and at his bedside. And still she smiled, and talked and dumbled, and the hand played, and the chimera jangled, and the melancholy days succeeded and resembled each other.

These chimera had now become to her as the voices of familiar friends. They played some capital bits of a cello, those probably—a cheerful tune upon any ordinary instrument, but inexpressibly wild and mournful upon the bells. Leaving it thus that at all hours—in the dead of night when every thing was still; by day, above all sounds of life and traffic; in the pauses of the sick man's wanderings; in the intervals of such light sleep as he himself would snatch from time to time—it seemed to Claudia as if they set themselves to the thoughts in her own mind, and echoed them. And then, indeed (for her heart was oppressed with questionings and misgivings), the tones sounded sad and strange enough.

For she saw the fever working its ravage upon him, and his strength ebbing, day by day. She saw that his attacks of wandering were becoming more frequent, his delusions torments more prolonged, his periods of consciousness fewer and farther between. And then, gradually—very gradually, but very surely—a terrible fear began to take possession of her; a fear, first, being scarce a wife, she was destined ere long to become a widow.

And yet it seemed impossible that he should die—that he should die now, and thus; without having lived with her; without knowing that she loved him; without having even begun to love her in return. She could not bring herself to believe that Providence would deal with her so cruelly.

And then, together with these doubts and apprehensions, came two other fears—the first that it was fast becoming a breach of duty, and even of honor, to keep her husband's mother any longer in ignorance of his condition; and the fear that he had lived and still lived, and would die, leaving some other woman of whom she had never heard any thing but her name. And her name was Juliet. But who was Juliet? Where had he known her? In England? In Germany? In the Southern States? Had his mother ever seen her? Had he ever been engaged to her? Had he loved her and been false to her, and so "broken her heart"? Juliet—it was a pretty name enough; not a German name; but then the Germans were great in Shakespearean readings, and a German girl might easily be named after one of Shakespeare's heroines. Or the Claudia, Claudia inclined to believe, and wished to believe, that this Juliet, whose name had dropped from De Benham's lips so notably in his instances, and since then, some trice or three in a more casual and unimportant conversation, was in truth but some boyish fancy of his academic days.

At length there arrived one afternoon, when, having for more than fifteen hours alternately wandered in his mind and slept feverishly, he came to himself, and, looking at her wistfully, said:

"Claudia—your hand better—told her—to come."

"I will write by to-night's post, if you wish it."

"Ay; and bid her—come—at once."

"I will; but she would be sure to do that in any case."

To this he made no reply, but closed his eyes, wearily, and fell asleep again.

Then Claudia, instead of writing a letter to her mother-in-law, put together a few lines of telegraphic message, every word of which was carefully studied and chosen.

"Dear Lady De Benham"—(she put "Dear Lady De Benham" hoping thereby to soften the abruptness of the thing, and make it less alarming.)—"Temple continues very feverish and weak. No chance of pursuing our journey for some weeks yet. He would like to see you, and asks me to write; but I know you will prefer me to telegraph. Pray lose no time, for your presence will do him more good than any thing."

Our courier shall meet you at Boulogne any day and hour you appoint."

This done, and Bruno dispatched with it to the station, her mind fell easier. Then, all went on as usual till about nine o'clock, when De Benham roused again and called to her for her name. She was lying on the rug before the fire, half asleep, with her head and arm supported against the sofa; but she heard that whisper instantly.

"'Claudia,'" he said, faintly—so faintly that she had to bend down over him to catch the words distinctly—"you will restore the old place—all the same?"

"We will both restore it—we are both restoring it," she replied, taking his hand and wadded hand in hers.

But of this answer he took no heed.

"You must marry," he said, going on with his own thoughts. "You must marry—again."

She shook her head, and tried to force a smile.

"And your husband—and your children—must take the name of—De Benham. Will you promise?"

"How is it possible? How can I give such promises as these?"

And Claudia, though she spoke very calmly, had to struggle with a sort of tightening in the throat that she was not accustomed to.

"You can do so—for my sake—and your own happiness. Marry—some man—when you can really love. And if—if I am to die—I shall die—content—knowing that my work—will not have been—all in vain."

Claudia averted her face, and was for a moment silent.

"I can not pledge myself to marry again," she said, at length; "but this at least I promise—if ever I do marry, it shall be as you wish."

Her fingers closed upon hers with a feeble pressure, and something like a smile came upon her face. Then, still holding her hand, he fell asleep again.

WALKING DRESS.

UNDER-SKIRT of chocolate gros grain, trimmed on the bottom with a wide pleated flounce, the pleats all turned one way, and set on with a heading. Tricé of chocolate velvet, lined with silk of a lighter shade and edged with chinchilla, and looped with a rosette at the side so as to show the lining. Adjusted casque, like the train, lined with silk of a lighter shade, and trimmed with chinchilla in the manner shown by the illustration. The train is fastened behind, and is draped on the side so as to show the lining. The wide open sleeves are lined with silk and edged with chinchilla. The close under-sleeves are of velvet lined with chinchilla. Velvet hat, trimmed with an aigrette and chinchilla border. Chinchilla muff.



WALKING DRESS.

THE LADY STOCK-BROKERS.

WE give herewith the portraits of Mrs. Victoria C. Woodhull and Mrs. Tennie C. Claflin, the sisters whose recent appearance, under the guise of the firm of "Woodhull, Claflin, & Co., Bankers and Brokers," has attracted so much notice. It is not, indeed, altogether a new thing for ladies to deal in stocks; many have been known to do so in a private way for years, personally or through others; in England Miss Blandford Courts has remained at the head of the great banking house built up by her predecessors; and in France Madame Weiss-Lafontaine has occupied a similar position. But for ladies to open an office, and undertake banking and brokerage as a legitimate calling, is a decided innovation.

PACIFIC RAILWAY DINING-CAR.

THIS railway being, as regards length, together with the nature of the country through which it passes, of so exceptional a nature, it has been necessary to modify many of the traditional railway arrangements; one of the most important of these modifications being the introduction of the dining-car, with its necessary adjunct of a kitchen. Where the country is thickly populated and provision can be bought to meet the traveler



MRS. TENNIE C. CLAFLIN.—(FROM AN ENGRAVING BY HOWELL, 517 AND 519 BROADWAY.)



MRS. VICTORIA C. WOODHULL.—(FROM AN ENGRAVING BY HOWELL, 517 AND 519 BROADWAY.)



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A FINE character is known by the readiness and force with which its sensibilities react. Such a character is always open to just and proper impressions, accepts them unquestioned, takes them at once to the heart of its instincts, and surrenders itself to their fervent guidance. In private life they are the most useful of persons. Every group of friends, and especially every domesticated to their watchful a vigilant sentinel, is ever the first sign of danger. well together but for the mediating soul, whose life-off irritations and progress fellowship. If others go

the circle, is largely indebted to their watchful tenderness, which, like a vigilant sentinel, is ever on the alert to detect the first sign of danger. Few people could live well together but for the presence of some such mediating soul, whose loving business is to ward off irritations and preserve children of quarrelsome families. If others are



Fan with Point Lace Cover, Figs. 1 and 2.

THIS fan has an ivory frame covered with blue silk, which is ornamented on one side with a point lace covering lying loosely over the silk. Fig. 2 gives a full-sized section of the point lace cover, and shows the manner of working and the continuation of the design. Draw the design on smooth writing-paper or aged linen, in the manner explained in the Supplement, sew on the tape along the outlines, and complete the work by filling the design figure with hem stitches. For the manner of working see Illustrations, Figs. 1 & 2, *Embossing*, in *Harper's Bazar*, Vol. III., No. 4.

Squares in Netted Guipure, Figs. 1 and 2.

THESE squares may be set together alternately to form a tiling, or they may be used singly for toilette cushion covers, etc. The foundation is worked with thread in straight netting, and is then worked with thread in the manner shown by the illustration in point d'espirt, point de toile, and

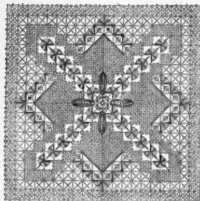


FIG. 1.—SQUARE IN NETTED GUIPURE.

point de repaire. The middle part of the square, Fig. 1, is worked in point de toile, with the edges ornamented of the square thus formed.

Card Basket, Figs. 1 and 2.

Materials: Blue covered wire, blue twisted wool, blue silk, crystal beads, blue ribbon an inch wide, blue periods.

This pretty basket serves to hold visiting cards, or it may be used as a fancy work-basket. The foundation is of wire, which is wound first with blue twisted wool, and then with crystal beads strung on the silk. The original consists of a circular bottom four inches in diameter, and twelve half-inch sections, bent as shown by the illustration. For making each half first take a piece of wire eleven inches long and bend it in a pointed loop, which must be two inches wide at the distance of an inch and a half from the point. On the point of the loop fasten a piece of wire four inches long, which forms the vein of the leaf, and is bent as shown by Fig. 1; the three ends of wire must come close together on the outer edge of the leaf. Then wind the wire foundation with wool and beads in the manner shown by Fig. 2. Now take a circu-

lar piece of blue-board four inches in diameter, cover it with blue periods, and fasten on the outer edge of the leaves together with a circle of the same cord, as shown by Fig. 1. The leaves are fastened to this hoop by means of blue silk. For the handle bend two pieces of wire, each six inches long, in the manner shown by the illustration, fasten a large crystal bead on each end of these, and wind them with a bead cord. Lastly, edge the inside of the bottom of the basket with a hexagonal ruche of blue ribbon, and ornament the handle with loops of the same ribbon, as shown by the illustration.

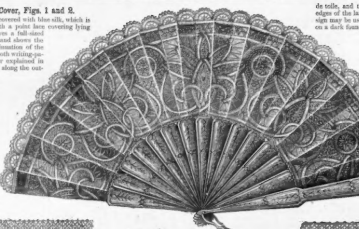


FIG. 1.—FAN WITH POINT LACE COVER.

Design for Netted Guipure Lambrequin.

See illustration on page 165.

THIS pretty lambrequin serves for window curtains, cushions, covers, etc. It may also be worked with thread, or with twisted



FIG. 2.—MANNER OF PREPARING WIRE FOR CARD BASKET.

ed or anaphy wool. First work a foundation in a straight netting, and work this in the given design; the white parts in point



FIG. 1.—CARD BASKET.

de toile, and the others in point d'espirt. Work the corner edges of the lambrequin in button-hole stitch. The same design may be used for tapestry-work, in which case it is worked on a dark foundation, with two shades of a color.

Waste-Basket in Gobelin Embroidery, on Wood-Canvas, Figs. 1 & 2.

See illustration on page 165.

THIS waste-basket consists of six pieces of wood-canvas, pointed on the upper edges, each of which is seventeen inches long and seven inches wide on the upper, and five on the under edge, and which are then fastened on a paste-board bottom, which is furnished with three feet of beaded rods (wood-canvas consists of slender rods woven together). Bind these pieces with ribbon around the edges, and then work them with violet wool in gobelin embroidery, in the design, Fig. 19, of the Supplement for *Harper's Bazar*, Vol. II., No. 45. The illustration, Fig. 4, gives a

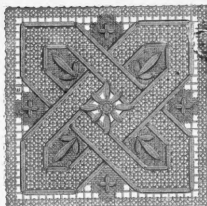


FIG. 2.—SQUARE IN NETTED GUIPURE.

full-sized section of this work. For each square of the design work two adjacent stitches together, always running the needle between the rods; in beginning the embroidery fasten the thread on the thread joining the rods; and when it is desired to pass over from one point of the design to another, fasten the thread straight over the point in which the needle is to be drawn out. It is advisable to work the design figures in the width in two halves, and, always working from above down, finish first one and then the other half. The trimming of the basket consists of single leaves worked with green wool in four shades, which are then arranged in a garland on a strip of pasteboard covered with same green material. For making the leaves, draw the outlines in different shades on stiff lines, and work in main stitch, as shown by Fig. 5, which gives a leaf in full size. As will be observed, several shades must be used for each leaf. Cut out the finished leaves, and for the middle vein fasten on a wire, which must extend down for the stem, and which is wound with green wool, and fastened down on the leaf by means

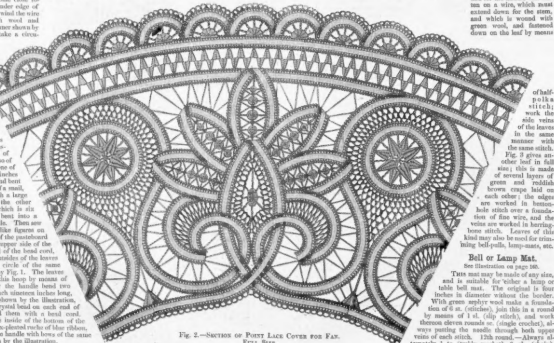


FIG. 2.—SECTION OF POINT LACE COVER FOR FAN. FULL SIZE.

of half-polka stitch; work the side veins of the leaves in the same manner with the same stitch. Fig. 5 gives another leaf in full size; this is made of several layers of green and reddish brown craps laid on each other; the edges are worked in button-hole stitch over a foundation of fine wire, and the veins are worked in herring-bone stitch. Leaves of this kind may also be used for trimming bell-pulls, lamp-shades, etc.

Bell or Lamp Mat.

See illustration on page 165.

THIS mat may be made of any size, and is suitable for either a lamp or table bell mat. The original is four inches in diameter without the border. With green anaphy wool make a foundation of 1/2 in. (slip stitch), and work thereon circles round on (single crochet), always passing the needle through both upper veins of each stitch. 12th round.—Always alternately 1 in. (triple crochet), 2 in. (chain),



DESIGN FOR
LARGE-SIZED
NETTED GIL-
PINE OR TAP-
PERS' WORK.

passing over 1 st. of the former round; the 10. are crocheted in the back one of the two upper veins of each 5. 11th round.—2 lcs. in each st. of the eleventh round, putting the needle around the front vein of each st. Between the stitches of the 12th and 13th rounds lay

a heavy strand of green amyris wood, and then crochet the fourteenth round. Work st. on the st. of both rounds together, so that these shall be fastened together; the stitches of this round must be widened or narrowed enough to make them divisible by 5. For the leaves on the border of the next two rounds as follows: 1st round of the border.—4 st. on the first 4 st. of the former round, 9 ch., passing over

the thread, fission point flame figure, and row of green amyris silk. (See illustration.) Each leaf on the border of the mat is also ornamented, in the manner shown by the illustration, with chain stitch and point flame of green silk.

Gentleman's
Crochet Morning
Boot.
This pretty boot is

crocheted on the other side of the vein, three times alternately 1 pt., 2 st., in the following 2 st., pass over 1 pt. and repeat from 1. till the round is finished.



FIG. 2.—SECTION OF CROCHET WORK—B. & FULL SIZE.



FIG. 4.—SECTION OF GILPIN EMBROIDERY FOR WASTE-PAPER BASKET.

the last of them, 8 st. on the following 8 ch., 1 st. in the same st. of the former round, in which the last of the 4 st. just mentioned were crocheted. 2d round.—2 1 st. in the 1st st. of the former round, 1 st. in the second following st., passing over 1 st.; 2 st. in the following two stitches, then four times alternately one pt., composed of 5 ch. and 1 st. in the first of them, 2 st. on the following 2 st. of the former round; the fourth piece must come on the point of the crocheted bar which forms the vein of the leaf. Then



FIG. 3.—CRAFT LEAF FOR WASTE-PAPER BASKET.

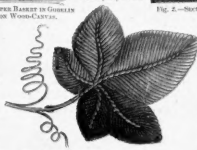


FIG. 2.—EMBROIDERED LEAF FOR WASTE-PAPER BASKET.

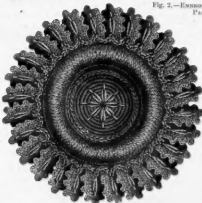
with black, green, and red silk twelt over a foundation of fine gold cord which shimmers through the open stitches. The black silk

Crochet Work-Bag.

This work-bag is crocheted with black, green, and red silk twelt over a foundation of fine gold cord which shimmers through the open stitches. The black silk



GENTLEMAN'S CROCHET MORNING BOOT.



CROCHET BELL OR LAMP MAT.



FIG. 1.—CROCHET WORK-BAG, WITH FOUNDATION OF GOLD CORD.



Digitized by
UNIVERSITY OF MICHIGAN

A FASHIONABLE WEDDING.—(SKETCHED BY A. R. WAUD.)

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HARPER'S BAZAR.

Repository of Fashion, Elegance and Taste.

